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Herodotus, Books VII and VIII. Edited with Introduction and notes by Charles Foster Smith and Arthur Gordon Laird. New York: American Book Company (1908). Pp. 442.

This edition of Herodotus VII and VIII is a thoroughly good work and makes it possible to give our college students something of the charm of Herodotus and at the same time enable them to study at first hand that period of Greek history that was so pregnant with consequences. Of an author whose comparative difficulty is so slight it is possible for the student to read a considerable portion, and we must thank Professors Smith and Laird for enabling our students to do this reading where the history itself is most vital.

The text and the Historical Introduction are both drawn largely, as the editors themselves say, from the standard German editions, and they are adequate. Bringing the results of careful German scholarship to our ordinary student in such a form as to make it practical and effective is a thing to be commended.

Under Division B of the Introduction the short chapter entitled Summary of the Dialect Forms (pages 20-22) is admirable. It furnishes the student a ready means to solve some of the greatest difficulties he meets in his first acquaintance with Herodotus. A greater use of such means would help our students to follow somewhat the advice of Goethe: "Lesen, viel lesen, sehr viel lesen". And it is right along this line that I would criticize the second part of this chapter, that on Syntactical Usage (pages 22-78). Books of this kind, I conceive, are made primarily for the student, not for the teacher. Very little should be put into them that the student may not be encouraged to use. Many students are discouraged from using notes and introduction by meeting something for which they are utterly unable to see the use; whether the thing referred to be too simple or too advanced the result is the same. For example on page 51 the statement is made in regard to conditions that "In general the usage is as in Attic". Then follows a long list of references to Herodotus. It is the rarest student that will ever make any use of these. In fact it is better to emphasize the use as it is met in the reading of the living language.

My greatest objection to the book is the placing of the notes at the bottom of the page; but this is the fault of the series and not of this particular book. Almost invariably, when using a book with the notes so arranged, when a question is asked, I note that the eyes of the student drop to the bottom of the page; this shows that what is there has not been mastered, and that the notes are being used as a crutch and not as a help. This is especially bad when translations of short passages are given. Examinations prove that these are the passages that the student has failed to master.

There are some places where I would differ in

interpretation or construction from that suggested in the notes, but that is to be expected in any edition and may but indicate the individuality of the teacher. The work on the whole is what it was intended to be, a valuable school book.

SYRACUSE UNIVERSITY.

HERBERT M. BURCHARD.

A Caesar Composition Book. By H. F. Scott and Charles H. Van Tuyl. Chicago: Scott, Foresman & Co. (1910). Bound in Tough Manila. Price \$0.30.

The main part of this book consists of twenty-nine lessons based on the first twenty-nine chapters of Book I of the Gallic War, and thirty-three lessons based on Book II. There follow in an appendix a half dozen college examination papers, based on Caesar, fifty pages of grammatical matter, mostly inflections, reprinted from the *Bellum Helveticum* of the same publishers, and an English-Latin vocabulary.

At the beginning of each lesson, except a very few, two principles of syntax are stated, and illustrated by phrases or sentences taken from the chapter of Caesar on which the lesson is based. Only common constructions are treated, but in introducing them no attempt is made to follow a systematic order. For instance, Lesson I treats of the Predicate Nominative and the Ablative of Specification; Lesson II, of the Ablative of Accompaniment and the Dative with Special Verbs; Lesson III, of the Dative of Indirect Object and the Accusative of Duration of Time; and so on. This is not a defect peculiar to this book, but one common to most books following the *pari passu* method. By a good many, indeed, it is not considered a defect at all, and from some points of view it is, perhaps, a matter of little moment. The important point is that rules of syntax shall be stated simply and clearly, and that is usually the case in this book.

There are references to the grammars (Allan and Greenough, Bennett, Harkness, Hale and Buck, and the Grammatical Appendix to Walker's *Cæsar*) for those who wish them, though the book contains all the grammatical material which the student will need in writing the exercises. Half of each exercise consists of short, simple sentences, the other half of sentences longer and somewhat more complex. The sentences are superior to those in some text-books, in that they do not follow the text of Caesar so closely as to leave to the student merely the task of selecting the proper phrases and piecing them together.

In the opinion of the reviewer the book is a good one, and one which will prove useful in the schools. The student who thoroughly masters it has all the Latin composition he needs in a four-year Latin course. If Latin is to be saved to the secondary schools, and not to go the way which Greek has gone, it must be by enriching our courses with the

things that are worth while, and rigorously cutting off the non-essentials. Prose composition must be reduced to the absolute minimum requisite for gaining the power to read, and the time saved must be utilized for wider reading, and deeper study of Roman history, life, and thought. Brief books like this can do a real service, if only it be not insisted that in place of one large composition-book discarded, two, three, or four smaller books be substituted.

ARCHIBALD LIVINGSTON HODGES.

WADLEIGH HIGH SCHOOL, NEW YORK CITY.

Crete, the Forerunner of Greece. By C. H. and H. B. Hawes. With a Preface by A. J. Evans. New York: Harper and Brothers (1910). 75 cents, net.

Older by a year than Mr. Baikie's *The Sea-Kings of Crete*, reviewed in 4.158-159, is the valuable sketch given by Mr. and Mrs. Hawes, condensed into 150 small octavo pages of a pocket-volume which is one of the series of Harper's Library of Living Thought. The short preface is from the hand of the most famous of Cretan archaeologists, Dr. A. J. Evans, the excavator of the palace at Knossos. The authors, availing themselves of their own intimate knowledge of the Crete of today, have written not only for the general reader but also for the traveller in Crete. Although their language at times smacks of the guide-book, the literary flavor is never lost. Collaboration has not prevented a fresh, vigorous English style. Mrs. Hawes has not only travelled extensively through the island but has carried out important excavations herself. The results of her work at Gournia, where she uncovered "the most perfect Minoan town yet discovered", a veritable prehistoric Pompeii, have been scientifically published in a magnificent volume entitled *Gournia, Vasiliki, and other Prehistoric Sites on the Isthmus of Hierapetra, Crete*. Much in the present account is an abbreviation of this larger work. Mr. Hawes is responsible for the anthropological side of the story. "By his anthropometric researches into both the ancient and modern inhabitants of Crete", to quote from Dr. Evans's Preface, he "has made far and away the most important contributions to our knowledge of their ethnic divisions and physical characteristics that have yet appeared".

A Chronological Table precedes the Introduction, which is devoted to the life and work of Schliemann, the myths connected with Crete, and a list of Cretan excavations and excavators. The "Minoan Periods" are next explained and their dates discussed. Before the various sites are described, the authors reconstruct for our imagination the appearance of the oldest inhabitants, their physical characteristics and their dress, with the homes in which they lived and the industries by which they lived. Then the present condition of their homes is described site by site. The concluding chapters deal with Minoan

Art, Letters, and Religion and the connections between Crete and the mainland of Greece.

In so introductory and popular a book mere plans of palaces are not sufficient. Illustrations of the monuments are essential. Minoan finds have been so unique and startling that the mind can form only a dim picture of the Minoan age without visual assistance. If, however, the reader's interest be kindled, he may search out some of the more scientific works named in the Bibliography or even start for Crete with this volume in his pocket. In this capacity the book may perform its greatest service to Cretan archaeology.

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KENDALL K. SMITH.

ABIDING CHARACTERISTICS OF LIONS

I. THE LION RAMPANT

In ancient art it is noticeable how frequently the lion is represented as making his attack standing erect on his hind legs. Besides the Mycenaean sword blade and entaglio discovered by Schliemann (cf. Illustr. 227 and 177 in Schuchhart-Sellers), see the Assyrian relief preserved in the British Museum, which represents Assur-Bani-Pal stabbing a lion (cf. *History of Sculpture* by Marquand and Frothingham, p. 46), the central group on the silver patera from Curium, Cyprus, in the Cesnola collection, New York (cf. Perrot and Chipiez, *History of Art in Phoenicia and Cyprus*, 2. fig. 276, and Springer-Michaelis, *History of Art*, fig. 142), and especially the Babylonian cylinder in Springer-Michaelis (fig. 112). This attitude is clearly described by Theodore Roosevelt in *African Game Trails* (p. 66): "as he [Slatter] rose to his feet he saw the lion overtake the fleeing man, rise on his hind legs like a rearing horse—not springing—and strike down the fugitive". It is the attitude of the lion rampant in heraldic art. The *New International Encyclopaedia* (9.322) says: "The earliest attitude of the heraldic lion is *rampant*, erect on his hind legs, and looking before him, the head being shown in profile, as he appears in the arms of Scotland and originally did in those of England". Pliny, in his account of the lion (H. N. 8. ch. 16), does not speak of this attitude as *The Century Dictionary* might lead one to suppose, which cites (s. v. *Rampant*) this passage from Holland's translation: "When he chaseth and followeth after other beasts, hee goeth alwaies saltant or rampant, which he never useth to do when he is chased in sight, but is only passant". This passage was clearly written under presupposition of heraldic lore, for Pliny merely wrote: *Dum sequitur, insilit saltu, quo in fuga non utitur*.

II. THE WOUNDED LIONESS FROM KOUYUNYIK

Among the wonderful Assyrian relief sculptures in the British Museum there is one of a wounded lioness, in the so-called Lion Room of Assur-Bani-Pal, which has been particularly admired for its realistic truth. Perrot and Chipiez (*History of Art*